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PROGRAM

UNIVERSITY BRASS ENSEMBLE

Concerto No. 1 for Trumpet, Brass and Percussion (1988) Anthony Plog

I. Adagio—Allegro Moderato (b. 1947)
II. Adagio
III. Allegro
IV. Allegro

Rob Frear—solo trumpet, Jermie Arnold—conductor

INTERMISSION

CONCERT BAND

The Sinfonians.......................... Clifton Williams
(1923-1976)

Anthony Johnny—graduate conductor

With Quiet Courage.......................... Larry Daehn
(b. 1939)

Anthony Johnny—graduate conductor

Sun Dance.......................... Frank Ticheli
(b. 1958)

Holly Choe—graduate conductor

Ride........................................... Samuel R. Hazo
(b. 1966)

Soaring With John Williams .................... arr. Robert W. Smith
(b. 1958)

PROGRAM NOTES

Concerto No. 1 for Trumpet, Brass and Percussion

Anthony Plog has been Professor of Music at the Musikhochschule in Freiburg, Germany since 1993. Born in Glendale, CA, he studied trumpet with his father, Clifton Plog and with Irving Bush, Thomas Stevens, and James Stamp. After a successful International career as a trumpet soloist he has devoted his time exclusively to composition for the last 10 years. His works, published by BIM, are characterized by their originality and their rare expressive dimension.

Formerly Solo Trumpet of the Israel Philharmonic with Zubin Mehta, he has received critical acclaim throughout Europe (“a trumpet player of unparalleled stamina,” The Herald Scotland), North and South America, Australia, and the former Soviet Union. He has performed on the soundtrack of more than 60 motion pictures. Rob Frear is a Yamaha performing artist and plays on mouthpieces by Gary Radtke.

ABOUT JERMIE S. ARNOLD

Jermie S. Arnold was appointed to the Cole Conservatory as the Associate Director of Bands in the fall of 2012. Professor Arnold is the principal conductor of the Symphonic and Concert Bands, teaches conducting courses, and assists in the supervision of student teachers.

Professor Arnold received his Bachelor and Master degrees in Music Education from Brigham Young University, Provo Utah. As an undergraduate he was honored with the Theodore Presser Foundation Scholarship for music educators. Professor Arnold is currently completing his Doctorate from George Mason University in Fairfax Virginia where his primary mentors are Mark Camphouse, Anthony Maiello, and Dennis Layendecker.

Professor Arnold’s public school teaching experience includes eight years as Director of Bands at American Fork Junior High School in American Fork Utah. During his tenure at American Fork, the program grew from 300 to over 450 students in four concert bands, and three jazz bands. His ensembles received superior ratings at festivals throughout Utah each year, and the Wind Ensemble performed at the National Music Educators Conference, the inaugural Music for All National Middle School Festival and the Utah Music Educators Conference. His jazz bands were recognized as among the outstanding junior high jazz bands in the state of Utah. The Utah Music Educators Conference recognized Professor Arnold twice, first with the Superior Accomplishment Award in 2006 and second with the Outstanding Junior High-Middle School Music Educator Award in 2008.

While in Utah Professor Arnold also served as the Assistant Director of Bands at American Fork High School, with responsibilities over the Brass and Visual aspects of the nationally recognized marching band. While he was Assistant Director of the Marching Band, countless Region and State competitions were won, in addition to performances at the Presidential Inaugural Parade, the Macy’s Thanksgiving Day Parade and an invitation to perform in the Tournament of Roses Parade.

Professor Arnold is co-founder and emeritus Associate Conductor of the Wasatch Winds Symphonic Band, an adult community band of over 70 members. He has presented at numerous conferences across the country and been a guest conductor in New York, Hawaii, Utah, Idaho and Virginia. He has served as adjudicator at marching and concert band contests throughout the United States. He and his wife, Amber, enjoy their children Jacob, Kyle, and Bethany.
RIDE was written as a gesture of appreciation for all the kind things Jack Stamp has done for me; ranging from his unwavering friendship to his heartfelt advice on composition and subjects beyond. In late April of 2002, Hack had invited me to take part in a composer’s forum he had organized for his students at Indiana University of Pennsylvania. I was to present along side Joseph Wilcox Jenkins, Mark Camphouse, Bruce Yurko and Aldo Forte. This forum was affectionately referred to in my head as “four famous guys and you.” It was such a creatively charged event, that everyone who took part was still talking about it months after it happened. Following the first day of the forum, Jack invited all of the composers to his house, where his wife Lori had prepared an incredible gourmet dinner. Since I didn’t know how to get to Jack’s house (a/k/a Gavorkna House) from the University, he told me to follow him. So he and his passenger, Mark Camphouse, began the fifteen minute drive with me behind them. The combination of such an invigorating day as well as my trying to follow Jack at the top speed a country road can be driven, is what wrote this piece in my head in the time it took to get from the IUP campus to the Stamp residence. Ride was written and titled for that exact moment in my life when Jack Stamp’s generosity and lead foot were as equal in their inspiration as the beautiful Indiana, PA countryside blurring past my car window.

—Samuel R. Hazo

ABOUT ROB FREAR In his eighth year as CSULB Director of Brass Studies, Rob Frear continues to appear nationally as a trumpet player and clinician. Reviewing his 2009 CD release In the Big City, Peter Wood of the International Trumpet Guild Journal writes, “Frear performs skillfully and artistically. His intonation is dead on, and he fearlessly and accurately executes the many virtuosic leaps and quick tonguing passages throughout.” Touring North America as Principal Trumpet for Star Wars: A Musical Journey, Stephanie McKay of The Star Phoenix said he exhibited “the trumpet player’s Jedi-like concentration as he delivers his notes.” A member of the Hollywood Bowl Orchestra since 1991, he has performed as Principal Trumpet with the Los Angeles Philharmonic, Los Angeles Opera, Los Angeles Chamber Orchestra, Hollywood Bowl Orchestra, Pacific Symphony, Long Beach Symphony, Pasadena Symphony, San Diego Symphony, Bolshoi Ballet, American Ballet Theater, Royal Opera (Covent Garden), and the Joffrey Ballet of Chicago.

THE SINFONIANS This work, dedicated to Archie N. Jones, former president of Phi Mu Alpha Sinfonia, opens with a brass and percussion fanfare. This fanfare leads to the noble statement by the French Horns of the Sinfonian theme: “Hail Sinfonia! Come brothers, hail!” The words are by Charles Lutton, of the Iota chapter, set to the music of Sir Arthur Sullivan. The melody is then embellished and extended in the style of the composer. Clifton Williams conducted the first performance at the fraternity’s national convention in Cincinnati, Ohio, in July, 1960.

Hail Sinfonia! Come brothers hail! May Phi Mu Alpha ever reign.
Hearts, hands, and minds we pledge to thee:
All hail, all hail, all hail Sinfonia.

WITH QUIET COURAGE

Her life was heroic, but without fanfare.
She worked and hoped and inspired.
She loved and was loved.
Her life was a noble song of quiet courage.

With those words, Larry Daehn dedicated this composition to the memory of his mother. He describes her as a brave woman who raised her family through the hardships of Wisconsin farm life. Despite the loss of both legs due to diabetes, she lived with nobility and quiet courage. She loved to sing. These qualities are evident in this composition, which was written in the summer of 1995 following Lois Daehn’s death. It is a song that is passed between the horns, saxophones, a solo trumpet, percussion, and finally to the full ensemble. Building from a quiet pianissimo to the strength of a fortissimo, it concludes with the gentle chords symbolic of the open Wisconsin farmland and a full and rewarding life. With Quiet Courage was premiered by the U.S. Navy Band in our nation’s capital in 1995.

SUN DANCE While composing Sun Dance, I was consciously attempting to evoke a feeling: bright joy. After completing the work, I found that the music began to suggest a more concrete image—a town festival on a warm, sunwashed day. I imagined townspeople gathered in the park, some in small groups, some walking hand in hand, others dancing to the music played by a small band under a red gazebo. Throughout the composition process, I carefully balanced songlike and dancelike components of “bright joy.”

—Frank Ticheli